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ABSTRACT

A questionnaire designed to identify both general and specific film usage patterns was sent to 500 randomly selected K-12 teachers in the Grant Wood Area Education Agency area in Iowa. This report provides a brief discussion of the use of film in education based on Hirstreet and Baty's Hierarchy of Methods and Dale's Cone of Experience, a review of the responses to the questionnaire, and suggestions for effective film use. A copy of the questionnaire and graphs summarizing teacher responses are included. (RAO)

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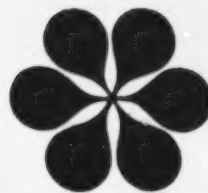
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REEL Communication:

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PREFACE

This study of educational film use was prepared by JoEllen Johnson and completed under the supervision of Dr. Cliff Ehlinger, Director of Media at Grant Wood AEA.

The purposes of the study were:

1. to review current research on the educational value and use of films,
2. to survey current practices in film use by teachers in the Grant Wood AEA service area, and
3. to identify techniques or methods for increasing educational gains from films.

During the course of the study, information and ideas were solicited from the following sources:

- a. ERIC and INFORMS information retrieval systems
- b. Teachers from seven counties in East Central Iowa
- c. Education, library science, and media departments in Iowa colleges and universities
- d. Iowa State Department of Public Instruction
- e. Regional media centers in Texas, Oregon, New York, Michigan, and Pennsylvania
- f. Film producers and/ or distributors

Suggestions from these sources provided some valuable resources for completing the study. This report provides a summary of the suggestions for improving film use in education and, when available, documentation of the effectiveness of each technique.

TABLE OF CONTENTS

Preface	i
List of Tables	iii
Educational Film Usage report	1
Appendix (Questionnaire)	28
Bibliography	30

TABLES

<u>Table</u>	<u>Page</u>
1a Number of Teachers and Subjects Taught	2
1b Grades Taught	2
2 Film Usage by Subject	3
3 Hierarchiacal Designation of Teaching Methods and Devices	5
4 Cone of Experience	7
5 "What Was Your Intention When You Ordered Films?"	9
6 "Did you show only a portion of a film?"	11
7 "Did you show films to a small group or to an individual rather than to the whole class?"	12
8 "Did your films arrive during the time requested?"	13
9 "Did you return films without using them?"	14
10 "Did you recommend that other teachers in your building use or not use films that you ordered?"	14
11 "Did you preview films before you used them?"	17
12 "Did you introduce films to the class before you showed them?"	18
13 "Did you stop and discuss a film while showing it?"	20
14 "Did you show films more than once to the whole class?"	21
15 "Did you show films without the sound?"	22
16 "Did you arrange for an optional repeat showing of films for your students?"	22
17 "Did you discuss the films after you showed them?"	23

<u>Table</u>		<u>Page</u>
18	"Did you evaluate the effectiveness for your own future use?"	24
19	"Did you keep a record of the films that you used with comments and/or order information?"	25
20	"Did you encourage your students to evaluate the films that you showed?"	25
21	"If you discovered damages or undesirable contents in a film, did you alert the suppliers to the problem?"	26

With the ever-increasing saturation of television, people have become more and more oriented to combined visual and auditory experiences. Today's students have grown up in a world surrounded by television, including both entertaining and educational programs, and they have learned to expect high standards. This expectation carries over to the classroom, where films have traditionally borne the primary responsibility as an instructional audio-visual medium for motivating students.

Films have an important role in education, but their impact stems from their content and treatment, not from the film medium itself. In some instances, an appropriate film can be as effective as an average teacher for demonstrating procedures or communicating facts. But usually, a film is only as good as the person using it. According to film critic Pauline Kael, education has the power to kill a movie.¹ Richard Lacey goes a step further in his criticism of film use in schools by stating that "Movies, like medicine, can cause insidious harm if used improperly."² Although these observations seem rather harsh, the fact remains that not all use of films is well-planned and educationally sound.

In a recent study of local film use, a questionnaire was sent to five hundred teachers in the seven-county Grant Wood Area Education Agency area. The teachers, representing 10% of the K-12 teaching population, were selected at random from both public and private school districts. By February 1978, more than three hundred thirty of the questionnaires were completed and returned (approximately 66%). (See copy in the Appendix.)

The questionnaire was designed to reflect both general and specific usage patterns. Table 1 identifies the subjects taught by the teachers and specialists who responded to the questions. Altogether, the teachers taught over one thousand subjects. The percentages in the table indicate the portion of the total responses represented by each subject.

¹Lacey, 1972.

²ibid.

Table 1

Number of Teachers and Subjects Taught

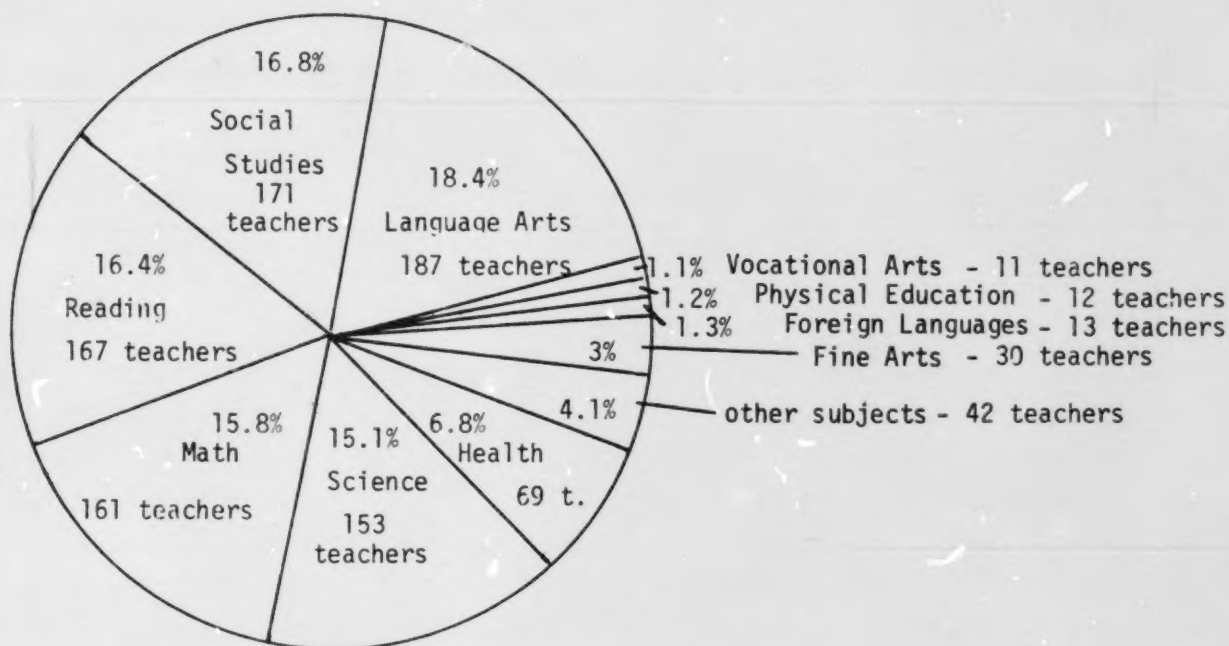


Table 1b Grades Taught

Grade:	K	1	2	3	4	5	6	7	8	9	10	11	12
Number of teachers:	15	37	45	36	40	38	46	60	60	70	91	93	94

Many teachers, especially those at the elementary levels, taught several subjects in self-contained classrooms. These teachers account for the higher percentages of responses for reading, language arts, social studies, science, math, and health. The corresponding low frequency of responses for the remaining subjects (fine arts, vocational arts, physical education, and foreign language) indicates that many of these subjects were probably taught by specialists. Other subjects listed by teachers included guidance, values clarification, religion, film studies, business, and a variety of additional topics.

Table 2 identifies the number of teachers who taught each subject and the percentage of teachers who used films for those subjects.

Table 2
Film Usage by Subject

Subject	Number of Teachers	% who used films	% who used no films	% who used 90+ films
Math	161	41.6%	4.3%	4.3%
Fine arts	30	46.7	3.3	0
Physical Education	12	50.0	0	0
Reading	167	59.3	1.8	4.2
Foreign Languages	13	69.2	15.4	0
Language Arts	187	77.0	3.2	3.7
Science	153	95.4	.1	4.6
Social Studies	171	97.7	0	5.3
Health	69	98.6	0	4.3
Vocational Arts	11	100.0	0	0

Almost all of the elementary teachers reported using films, while 10% of the junior high and 15% of the senior high teachers used none. High users (90 plus films) were clustered at the lower elementary and senior high levels.

Although the percentage of film users varied from subject to subject, the table shows that films were used to some degree in every subject. The lower percentage of use in subjects like math, fine arts, and physical education may indicate that films were either less available or less useful for teaching those subjects.

The percentages of teachers who used no films and of teachers who used more than ninety films are misleading since teachers may have taught more than one subject. For instance, a reading teacher who reported using more than ninety films may also have taught science and social studies. Some films would have been used for those subjects.

The number of films used during the 1976-1977 school year varied from 0 to 180 films per teacher, with an overall average of 30 films per teacher. More than 7% of the teachers who responded to the questionnaire reported using no films during that school year, and another 50% estimated that they had used twenty-five or fewer films. Approximately 30% of the teachers used between twenty-six and fifty films, and about 14% said they used more than fifty films. A spot check of the film circulation files at Grant Wood AEA indicates that many of the teachers ordered more films than they remembered using. The circulation files keep a record of orders rather than usage, however, so neither the computer record nor the teachers' estimates appear to be an accurate indicator of actual film use.

* * * * *

In the long run, teachers are the most important factor in film use. Teachers who understand the role and potential of films in the learning process are able to make maximum use of their teaching time by selecting the best films and applying the best instructional techniques for teaching with films.

Based on that assumption, the purposes of this report are to show how films fit into two communication and learning theory models, to review the responses to the questionnaire, and to summarize some principles of effective film use in education.

Teaching involves communications, and to be successful, it must involve the most effective means of communications available. William C. Himstreet and Wayne Murlin Baty have devised the following hierarchy of teaching methods which ranks each method or device according to its potential effectiveness.³

Table 3

HIERARCHICAL DESIGNATION OF TEACHING METHODS AND DEVICES

<u>Level 1</u> Recitation Question and answer Adversary approach discussion Panel discussion Planned discussion Seminar discussion Small group discussion Spontaneous discussion Debate Committee and group work Role playing Brainstorming Group simulation Guided field trip Team learning Guided mobile laboratory	<u>Level 4</u> Correlated reading Research Case study Individual simulation Unguided field trip Notebook Outline Poster Bulletin board Flannel board Chalkboard display Model Term paper Workbook *-Motion picture Filmstrip with sound Tachistoscope Slide projector Recording equipment Radio Television Videotape Simulation games Unguided mobile laboratory
<u>Level 2</u> Programmed instruction Telephone dialogue	
<u>Level 3</u> Straight lecture Illustrated lecture Demonstration Guest speaker	

³Pearce, 1977.

Level one is two-way, face-to-face communication that provides for immediate verbal and visual feedback. Examples include question and answer sessions, debates, discussions, role playing, brainstorming, and field trips. This level represents the most effective means of communicating. Both the teacher and the learner can react and adapt to the needs of the other person.

Level two communication is two-way, but not face-to-face, such as in a telephone dialogue. Immediate verbal feedback is possible but visual feedback is sacrificed. Each person's skill in reacting is slightly impaired, with a corresponding drop in communicating effectiveness.

Level three communication provides for immediate visual feedback, but not for verbal feedback. Examples are lectures, guest speakers, and demonstrations where questions are not permitted. Again, there is a significant loss of communication potential because the learner can only communicate with the teacher by using visual signals.

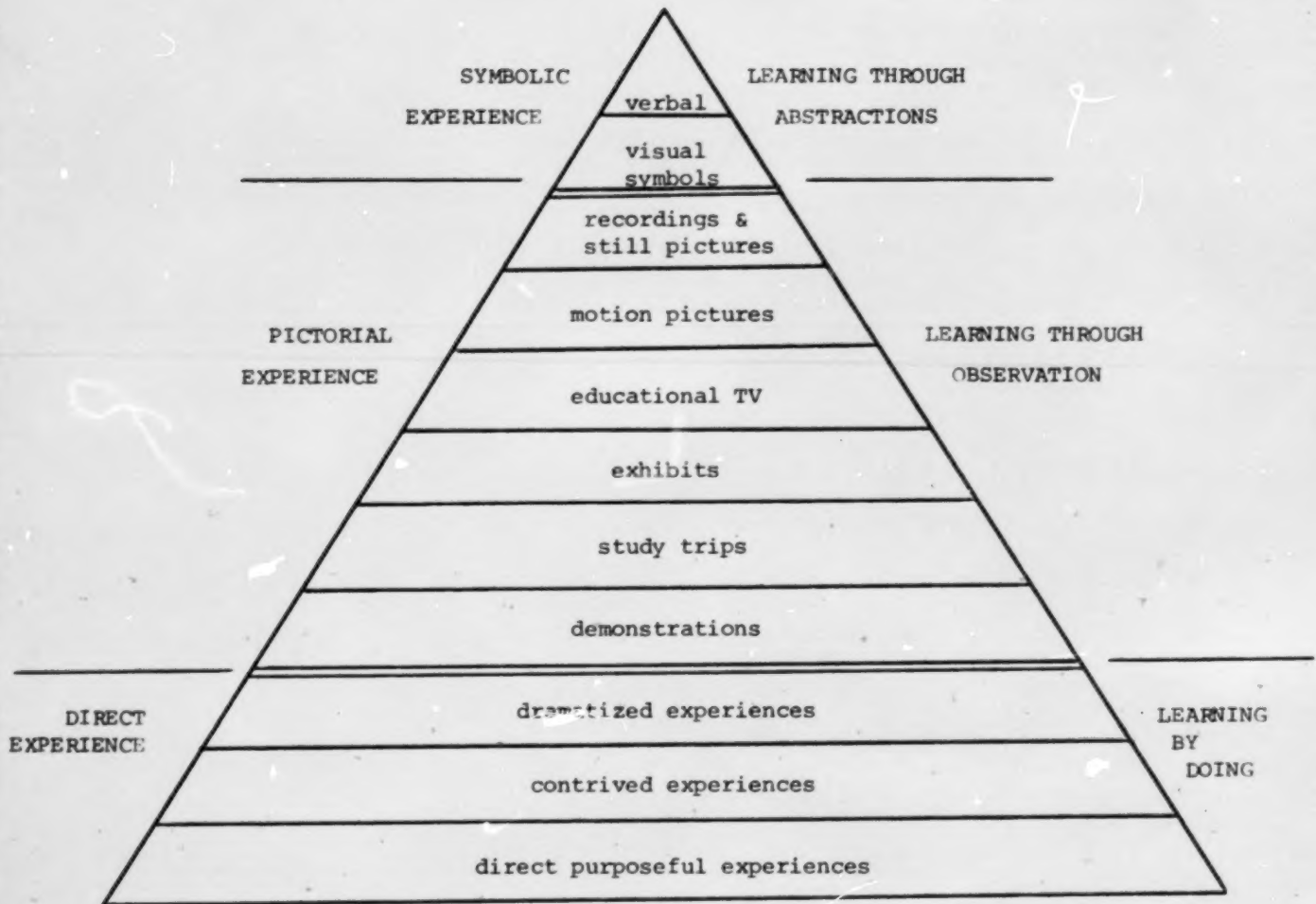
The fourth level of communication by itself is the least effective. No provision is made for any form of immediate feedback when the learner observes displays, charts, outlines, or projected visuals, including films. The medium itself, which in this case is the teacher, is completely unable to gauge the reaction of the learner and adapt either its content or its method of presentation. The learner is also unable to interact without the direct intervention of a third person, who can facilitate the instruction only by elevating the communication to a higher level on the hierarchy.

Each level of communication promotes learning, but teachers need to be aware of the increased potential available from using the most effective level or from combining methods from different levels. This is especially critical with films. Since they represent the least effective form of communicating, their use needs to be enhanced with techniques from the other levels.

Himstreet's hierarchy of communication levels stresses the teacher's responsibility for utilizing effective methods of communicating with students. But such communication may still be limited by the students' maturity and ability to understand a concept.

Edgar Dale uses a pictorial device called a "Cone of Experience" to show the progression of learning experiences from direct, first-hand participation to abstract symbolic expression. (See Table 4 on page 7.) The base of the cone includes direct experiences involving the five

Table 4
Cone of Experience⁴



⁴Dale, 1969.

senses. As the learner internalizes these experiences, he is able to understand more contrived experiences (such as models and mock-ups) and dramatized experiences (such as acting and role-playing). These direct experiences, examples of learning by doing, progress upward on the cone toward the more abstract areas of indirect involvement. Included in this middle section of the cone are demonstrations, study trips, exhibits, educational television, motion pictures, recordings, radio, and still pictures. All of these experiences represent learning by observing.

The top of the cone represents abstract learning that comes from visual symbols (maps, charts, or diagrams) and verbal symbols (written or spoken language). As the cone suggests, the learner must have a broad base of experience before indirect involvement and abstract symbolic experiences can be meaningful.

At the middle level, films permit the learner to participate in an experience as an observer. Students learn from films, especially when motion is an important factor in communicating a concept. Films can speed up or slow down time and motion to summarize or clarify an event. Motion tends to compel and focus attention, and special camera effects make it possible to enlarge or reduce the size of objects to show otherwise unobservable concepts.

One section of Grant Wood AEA's questionnaire attempted to identify why teachers used films. Given seven descriptors, the teachers were asked to check each one that accurately indicated their purposes or expectations. Their responses are listed in Table 5.

Table 5

What was your intention when you ordered films?

Response	Percent of teachers who checked the response
Impart information	85%
Provoke thought	71%
Illustrate/demonstrate	62%
Foster ideas	58%
Foster values	37%
Influence conduct	18%
Reward behavior	7%

According to the teachers polled, the main purpose of the films was to instruct, encourage thinking, or demonstrate. The success of this type of film use is verified by current research, but researchers also emphasize that films can be used effectively to influence attitudes and behavior. Viewers can empathize with the characters; they can temporarily experiment with new roles and "try on" behavior that might later influence their own responses to similar situations.

Teachers should become aware of these extended potential uses for films and learn to take advantage of them. They should also be wary of possible negative effects of films on behavior. Sr. Mary Ann Brady points out, for example, that if the viewer's existing attitude or behavior is firmly established, it may be reinforced rather than changed by a film.⁵

⁵Brady, 1976.

Whether films are used to convey ideas, affect attitudes, or change behavior, they are intellectual equalizers. The students' reading abilities and previous experiences are not critical factors in successful film viewing. A film can bring distant times and places into the classroom, and it can permit students to observe activities that are dangerous or difficult to recreate. For these and other reasons, the educational value of films is generally accepted.

There are hundreds of thousands of educational films currently on the market, and thousands of new ones are produced annually. But films are expensive, so many area film libraries are unable to afford to maintain large collections. Budget restrictions make it difficult for these libraries to purchase new titles or to replace prints as they wear out. (The estimated life expectancy of a film is seven years.) As a result, many films that are out-of-date or in poor physical condition are still available to teachers, and may in fact be the only films available for some subjects. Money for purchasing duplicate copies of the most popular films is also limited, so these films are often not available when they are needed for an instructional unit.

Because of these and other serious problems, it is increasingly critical for film users to be cautious in their choice and use of films. In the questionnaire, the following five questions dealt with selection of films:

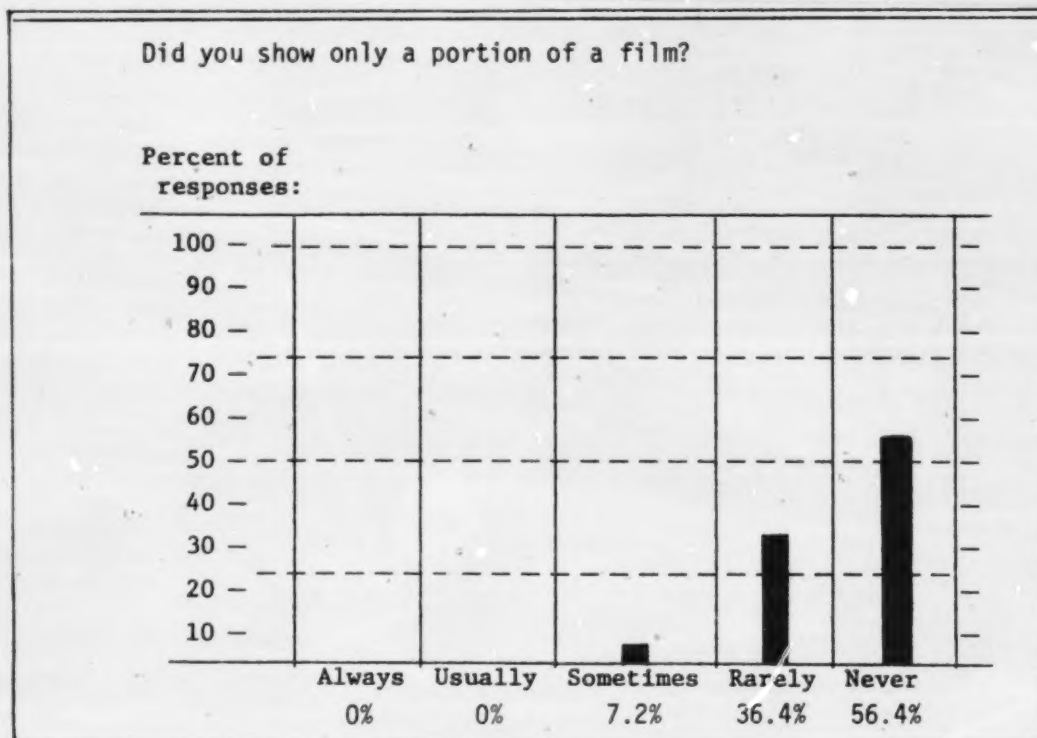
1. Did you show only a portion of a film?
2. Did you show films to a small group or to an individual rather than to the whole class?
3. Did your films arrive during the time requested?
4. Did you return any films without using them?
5. Did you recommend that other teachers in your building use or not use films that you ordered?

For each question, teachers selected one of five responses: always, usually, sometimes, rarely, or never. Their responses to the questions are illustrated in Tables 6, 7, 8, 9, and 10.

Films must be appropriate for the age, I.Q., and experience of the learners. The vocabulary level, fact density, and rate of a film's development are all factors that contribute to the learner's ability to understand a subject. Unless the learners have had some direct experiences at the base of Dale's "Cone of Experience," they may not understand the content of the film. In some cases, they may even be more confused by a film that is beyond their level of maturity.

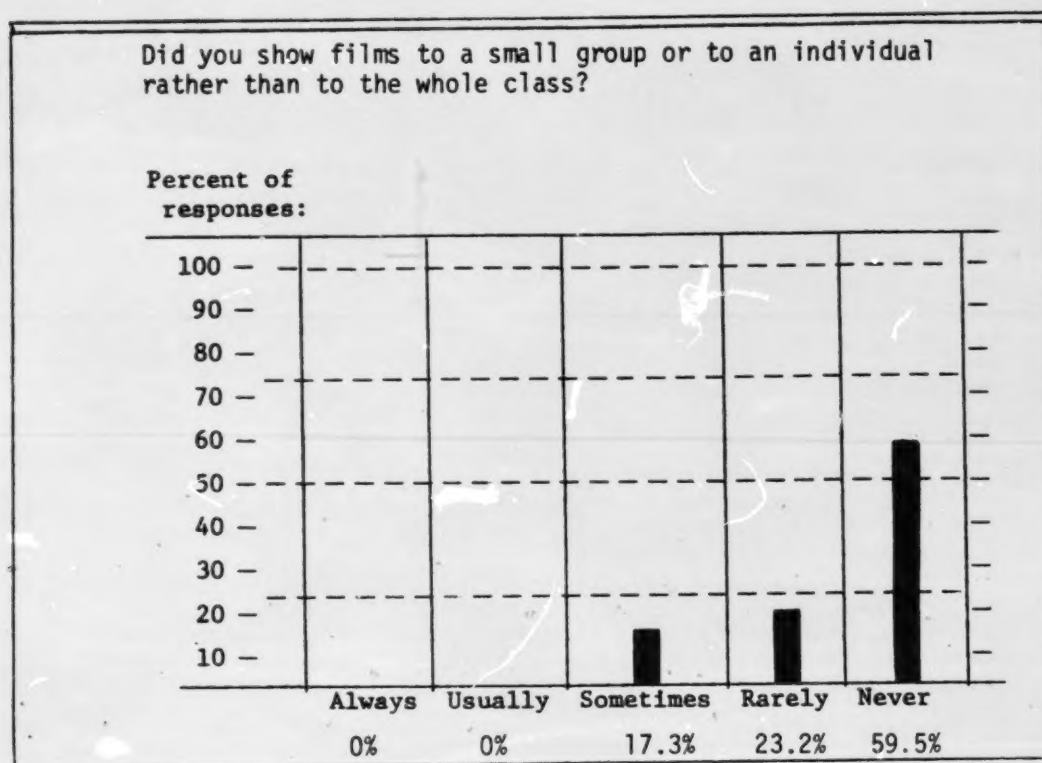
In the survey, more than 92% of the teachers used entire films rather than portions of them. (Table 6)

Table 6



Very few of the teachers polled indicated that they used films with small groups or individuals. (Table 7)

Table 7



Many films are too long or too difficult for some students. Teachers can take better advantage of such films by selecting smaller, more appropriate portions of the films to show, or by showing them only to the students who will derive the most benefit from them.

Table 8

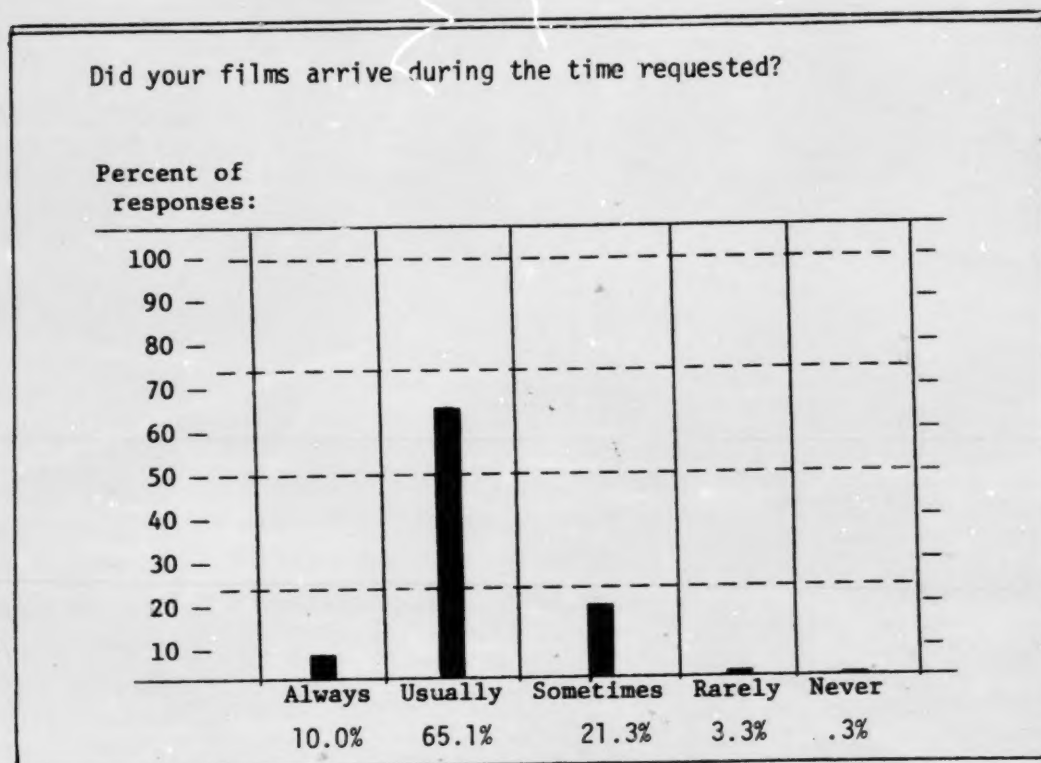


Table 8 shows that 25% of the teachers had trouble getting films at the right time. Less than 14% of the teachers, however, returned films without using them (Table 9). This indicates that many teachers used films whenever they arrived, rather than using them only at the optimum time within the unit. Late use of a film may serve to reinforce a concept, but if the timing is very far off, it may be better to eliminate the film entirely.

Table 9

Did you return films without using them?

Percent of
responses:

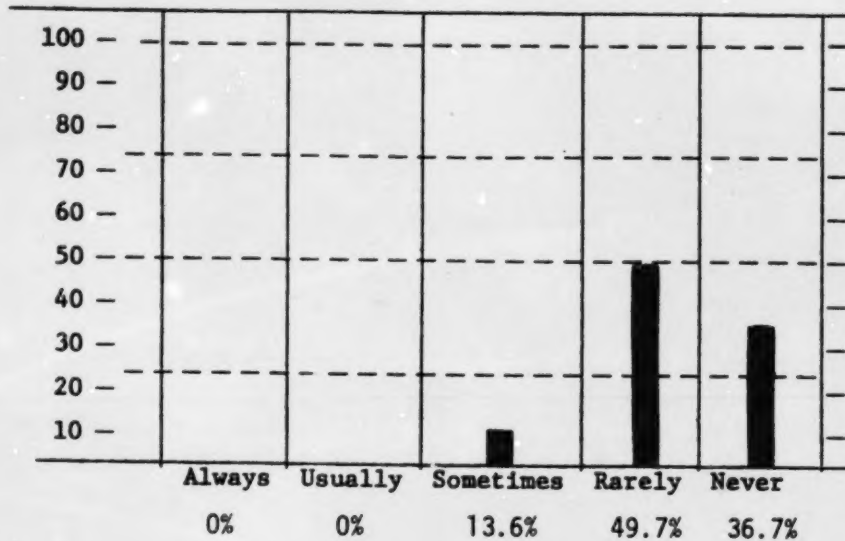


Table 10

Did you recommend that other teachers in your building use or not use films that you ordered?

Percent of
responses:

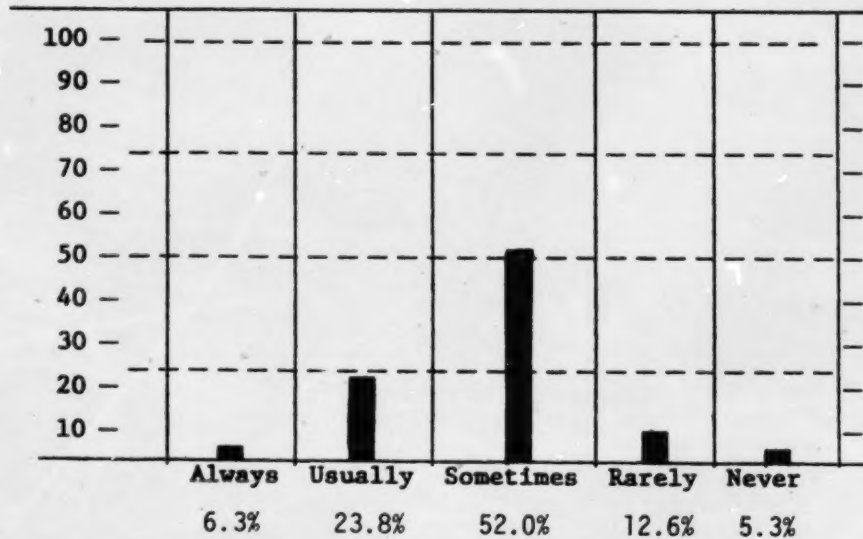


Table 10 indicates that teachers tended to share films with each other. In some cases when teachers have similar objectives or needs, this can be appropriate. But in general, each film selected for use should make a meaningful contribution to the topic under study. It must be accurate, up-to-date, well-organized, in good physical condition, and available at the optimum time of usage.

In the book Selection and Use of Instructional Media, A. J. Romiszowski identified the following questions for analyzing and selecting films:

1. Are the objectives clear?
2. Will the audience find the film interesting?
3. Does the film build on previous knowledge, skills or experience?
4. Is the subject matter appropriate for the course or unit?
5. Is the content presented in a well-organized, systematic pattern?
6. Does the film present an appropriate amount of material?
7. Are new facts, ideas, or procedures introduced at an appropriate rate?
8. Does the film provide for adequate repetition or summary?
9. Is the method of presentation suitable to the subject matter?
10. Is the pictorial presentation appropriate?
11. Are the details of the information or demonstration clearly presented (camera angle, lighting, close-up, etc.)?
12. Is the vocabulary level appropriate?
13. Is the sound track clearly audible?
14. Is the information technically accurate?
15. Is the content up-to-date?
16. Is the content specific (precise factual material rather than broad abstract generalizations)?
17. Will the students be able to use or apply the information?
18. Is this the most feasible or economic way of teaching the subject?

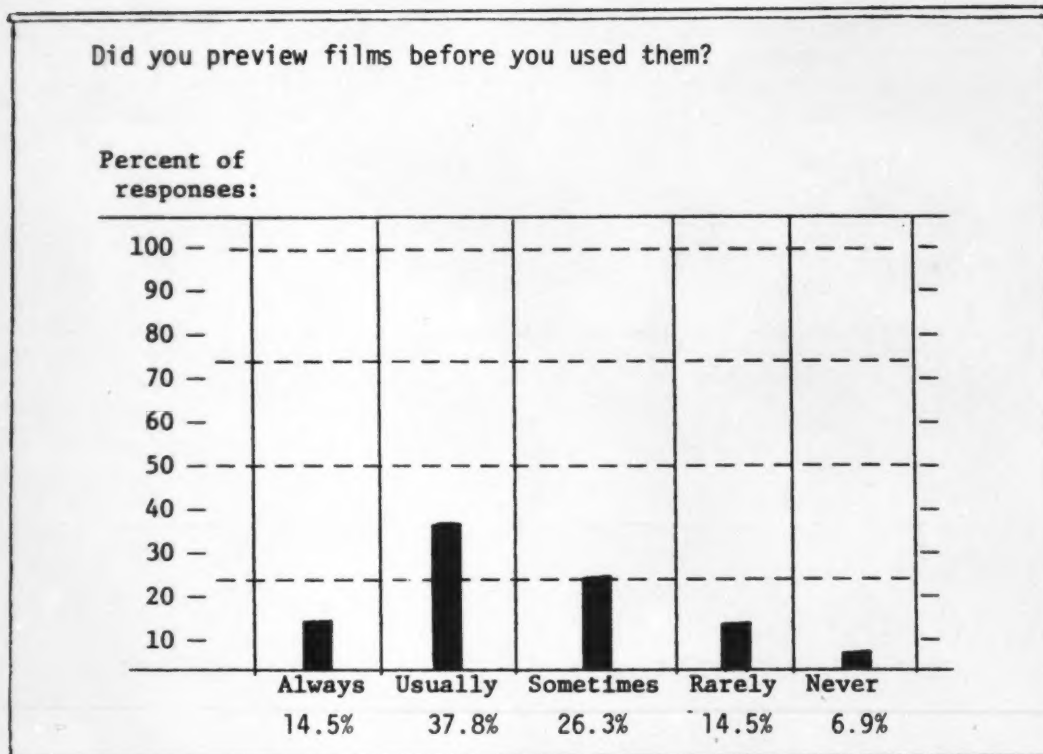
According to Rosizowski, a film that fails in any of these categories may lose its effectiveness and result in a waste of educational time.

The use of a variety of educational media and presentation techniques can enhance learning. Periodically shifting students' attention from one form of presentation to another will help to minimize boredom and maintain interest in a subject. The choice of an inappropriate or ineffective film to shift the attention, however, may only jeopardize the instructional topic. Prolonged misuse of films in this manner can contribute to a "saturation effect" that may eventually harm the presentation of more carefully selected films. Selecting a better activity or medium can alleviate this danger and strengthen the instructional process. If motion is not a critical factor, for example, a captioned filmstrip is often superior to a film because its rate of development can be controlled and the potential for successful two-way communication is increased. A film, or indeed any instructional tool, should only be used if it is the most effective method of presenting or summarizing a topic.

Applying these principles in the selection of effective and appropriate films will result in more learning in less time and better retention of what is learned. But selecting the film is only the first step in effective film utilization. A second, equally important factor, is the application of sound instructional techniques in the actual use of the film. A film communicates at the weakest level on the instructional hierarchy because its contents and rate of development are fixed. A teacher can increase this communication potential only by assuming part of the responsibility for presenting and developing the film's contents.

The questionnaire asked teachers if they preview films (Table 11), and if they introduced films to the class before showing them (Table 12).

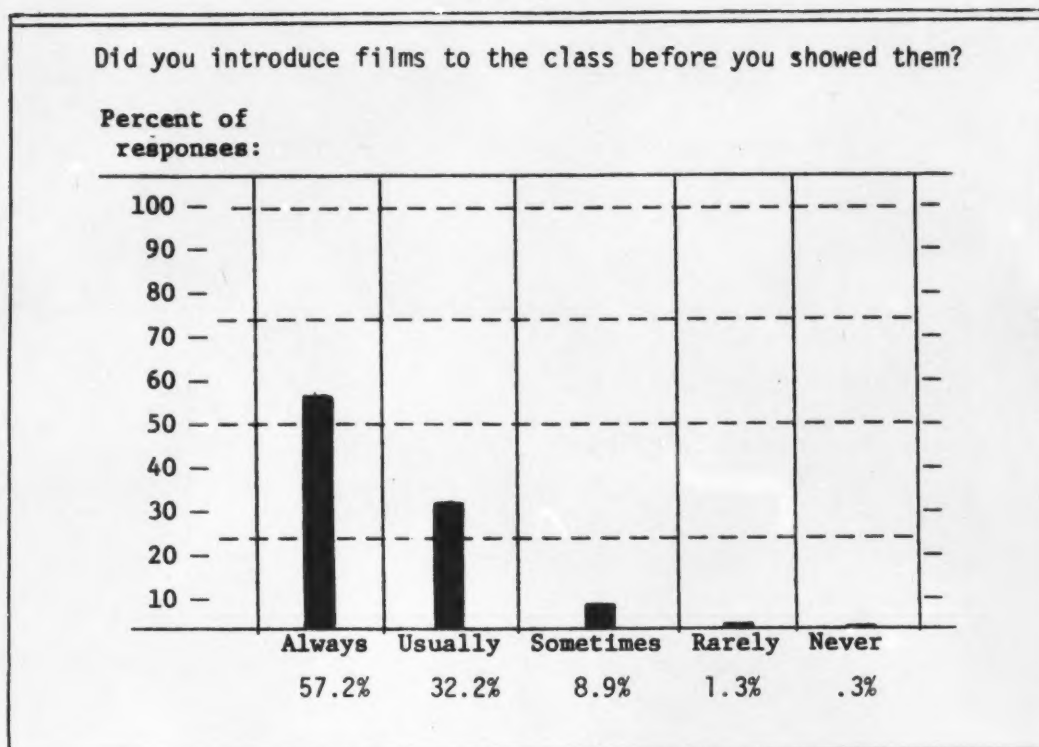
Table 11



During the first viewing of a film, the teacher becomes familiar with the sequence of the information and identifies sections that need to be introduced to the class or reinforced after the film is shown. In some cases, the teacher may design a pretest to determine the students' entry levels. This pretest can also be used to establish the topics that will be introduced or emphasized. An effective pretest can result in a 19 to 27% gain in learning if students receive immediate knowledge of their results.⁶

⁶Stein, 1952.

Table 12



Whether or not a pretest is used, the introduction is an important step in film usage. It gives the teacher an opportunity to state the purpose of seeing the film and to list or define vocabulary terms that will be introduced. Questions to be answered by the film can be outlined or developed by the teacher and the class. The introduction can relate the film to previously studied material or build a foundation for future study. It can be an oral presentation or printed in a study guide. Whatever the format, a proper introduction results in a 10 to 50% gain in learning because it focuses student attention and tends to motivate the class.⁷

Ideally, the introduction should be well-planned and fairly thorough, but time restrictions make previewing each film virtually impossible. Consequently, many teachers are unable to take advantage of effective introductions for their films.

⁷Lumsdaine, 1958.

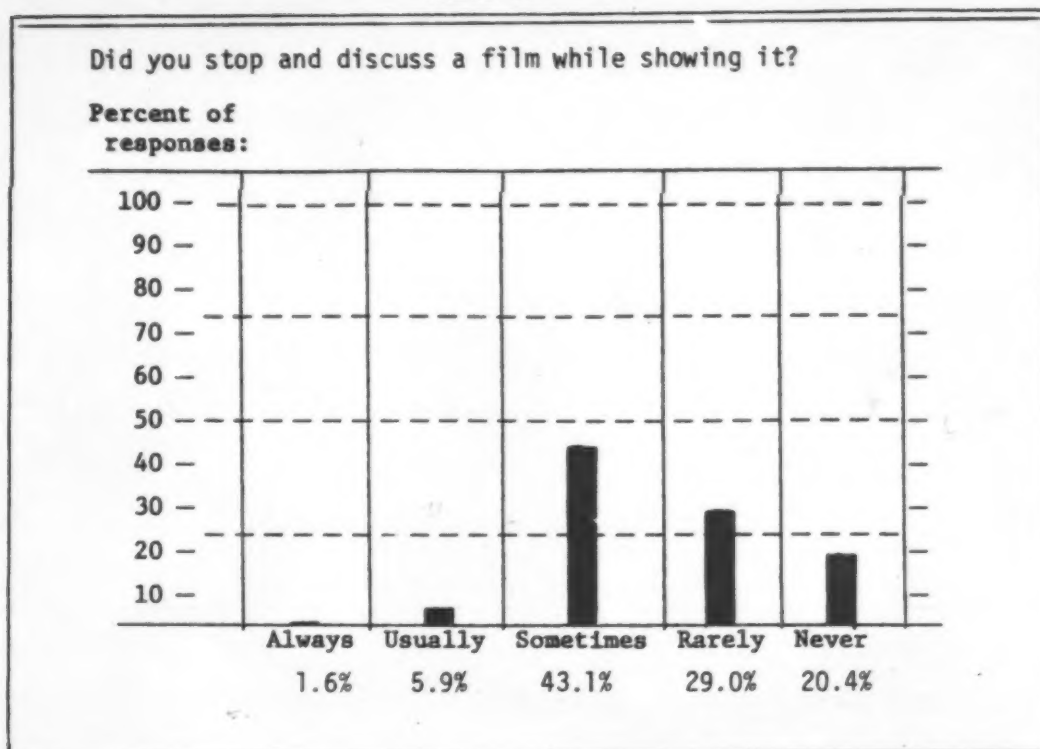
It is interesting to note that in the survey, almost all of the teachers introduced films, even though more than a fourth of them did not preview them ahead of time. Many of those introductions were probably based on the catalog description or on teachers' guides that accompany the films. In such cases, it becomes increasingly critical for the teacher to develop effective viewing and follow-up techniques.

Whenever possible, the room and the equipment should be set up before the film is introduced. This will help to eliminate delays and to minimize distractions. The screen and seating arrangement should allow maximum viewing with a minimum of distractions. The projector should be threaded, advanced to the title frame, and adjusted to the proper volume. After the introduction is finished and the film has begun, the teacher must be prepared to eliminate unwanted light spots or noises and to remedy any other problems that might develop to disrupt the film.

As the film is shown, the teacher should watch for concepts that can become distorted or misunderstood. Such distortions often arise when events in the film are telescoped into a short time span or when the size of a new object is not compared with a more familiar object. Dated or stereotypical information and flashback techniques are other problems that may confuse students and call for a clarification by the teacher.

The questionnaire asked teachers if they stopped for discussion while a film was being shown. (Table 13)

Table 13



Responses to the questionnaire indicated that most teachers did not stop during the showing of their films. Research shows that as the films progress, it may be advantageous to stop occasionally to clarify a topic or to ask questions. Learning from a factual film increases when the audience is actively involved in the experience. Stopping the film to elicit student participation or to clarify a point can result in a 4 to 8% gain in learning because it allows the teacher to reinforce the information as it is presented and to control the rate of development.⁸ An occasional short pause can also give the students an opportunity to ask questions or take notes. (According to a study by Philip Ash and Bruce Carlton, note-taking during the film tends to interfere with learning.⁹)

⁸Lumsdaine, 1958.

⁹Ash, 1951.

Another technique for increasing a film's effectiveness is to show all or part of it a second time. The following questions dealt with repeated showings of films:

1. Did you show films more than once to the whole class? (Table 14)
2. Did you show films without the sound? (Table 15)
3. Did you arrange for an optional repeat showing of films for your students? (Table 16)

In all three cases, very few of the teachers surveyed took advantage of second-showing techniques.

Table 14

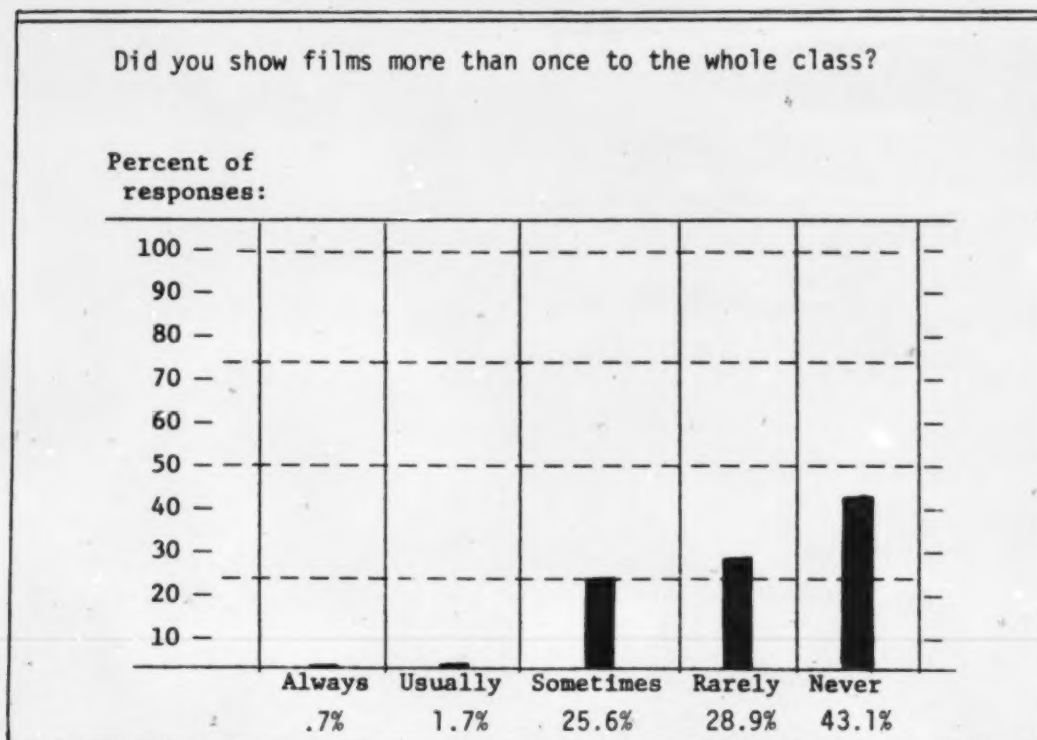


Table 15

Did you show films without the sound?

Percent of
responses:

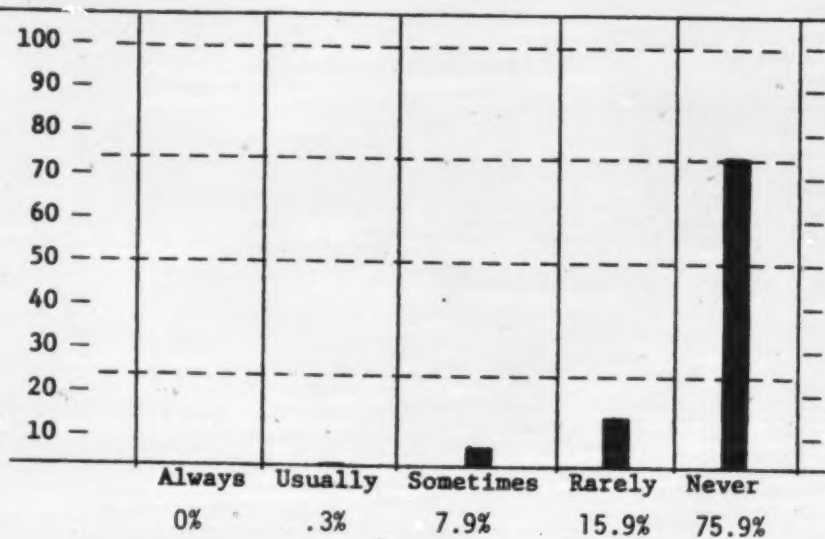
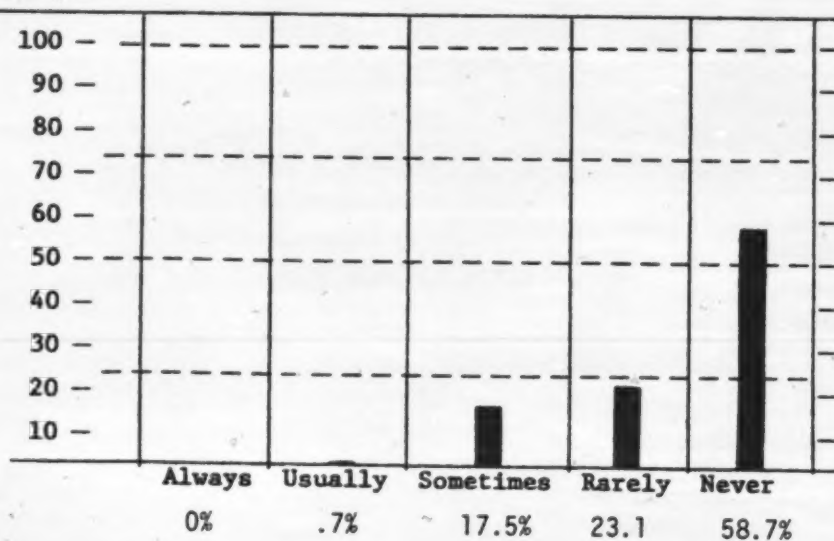


Table 16

Did you arrange for an optional repeat showing of films for your students?

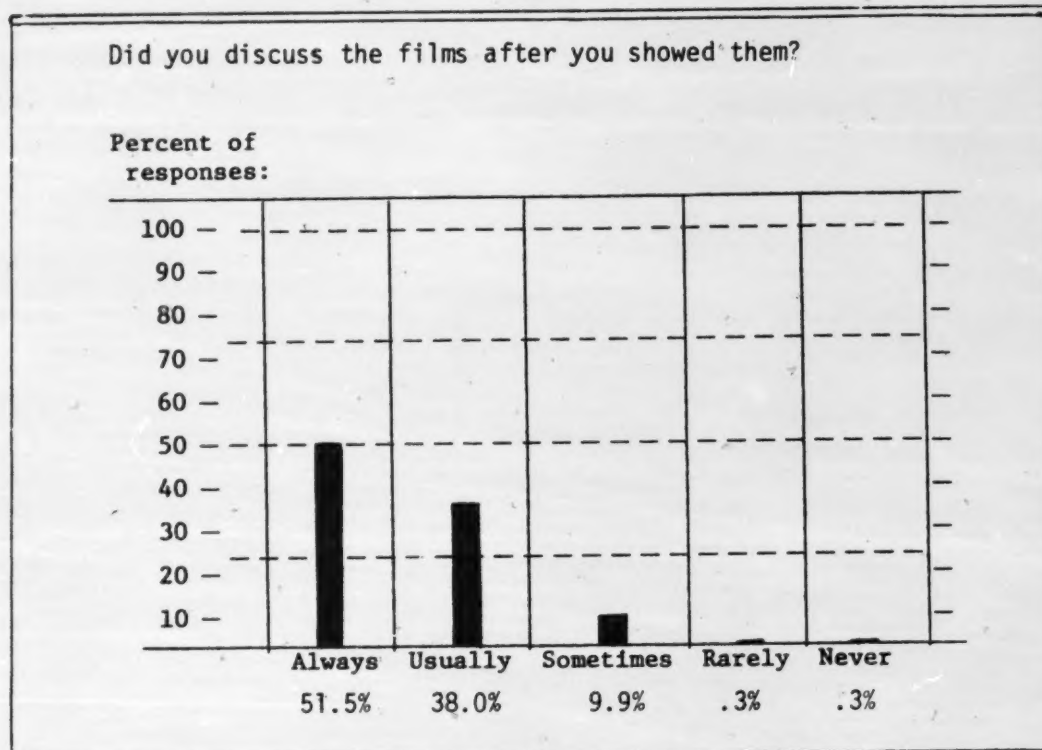
Percent of
responses:



According to research, the second showing serves to emphasize the material that is covered and allows the students to internalize what they have learned. If the teacher chooses to re-show the film without sound, the students can discuss the film as it develops, or they can recreate the narration in their own terms. A study by C. L. McTavish attributes a 35% gain in learning to the second showing of an instructional film.¹⁰ It may be beneficial, therefore, to arrange an optional second showing for selected students even when it does not seem necessary to repeat the film for the entire class.

After a film is shown, the class should have an opportunity to discuss or review the material that has been presented. Almost all of the teachers in the survey applied this technique to their use of films. (Table 17)

Table 17



Discussion can be used to summarize the information, clarify meanings, or stress important points. Questions and vocabulary terms that were listed in the introduction should be answered or reviewed. If time allows,

¹⁰McTavish, 1949.

a post test can be given to measure learning and reemphasize key points. Additional materials, activities, and assignments can be used to relate the film to the topic being studied and to extend the instructional opportunity.

Time should also be set aside after viewing each film for a brief evaluation by both the teacher and the students. More than 90% of the teachers in the survey evaluated their films, (Table 18) but only 75% of them kept a record for future use, (Table 19) and many times the students' reactions were not actively sought. (Table 20)

For films that the teacher expects to use again, complete ordering information, a summary of the contents, and notes about introductory and follow-up activities should be included in the evaluation. The students' reactions and a comment about the timing of the film within the unit are also worth noting. A film that effectively introduces a topic may be less effective at the middle or end of the unit. At other times, the students must have a good background or knowledge base before a film can be meaningful. A thoughtful evaluation of the film's placement within the unit allows the teacher to plan for its integration into future units.

Table 18

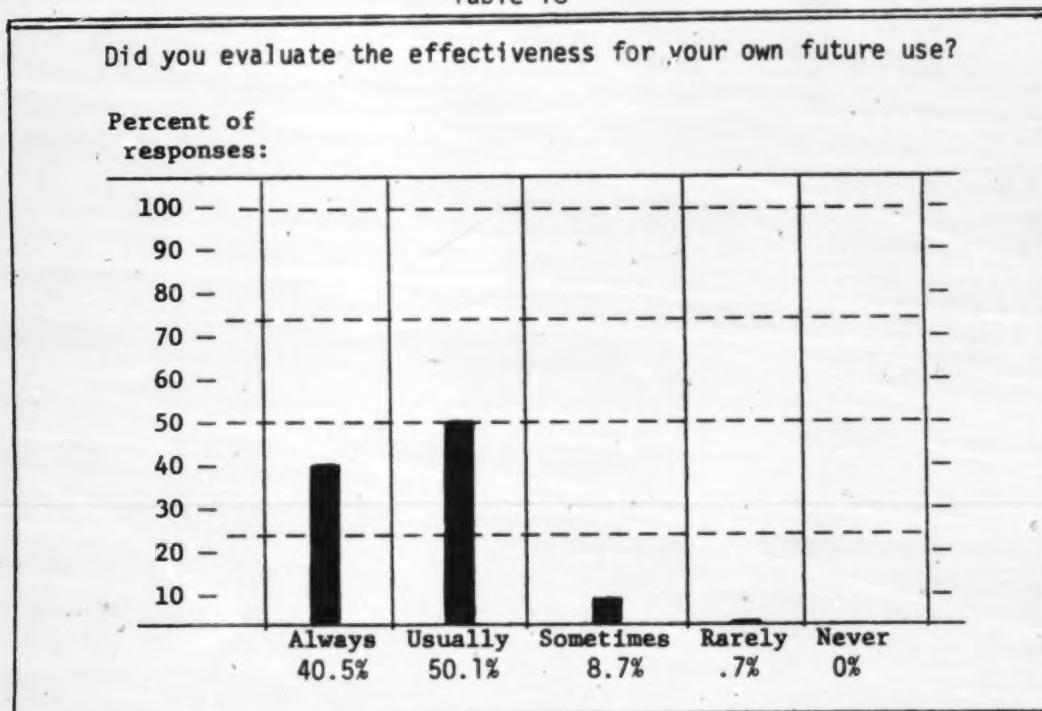


Table 19

Did you keep a record of the films that you used with comments and/or order information?

Percent of responses:

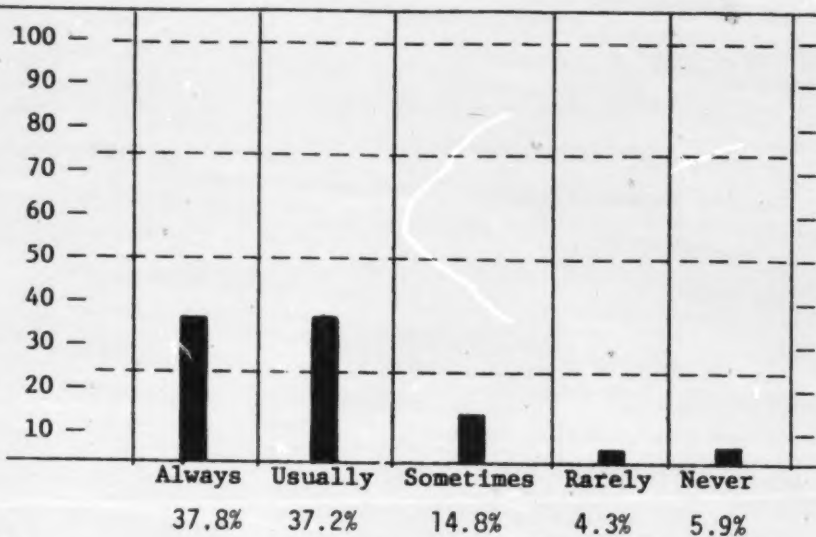
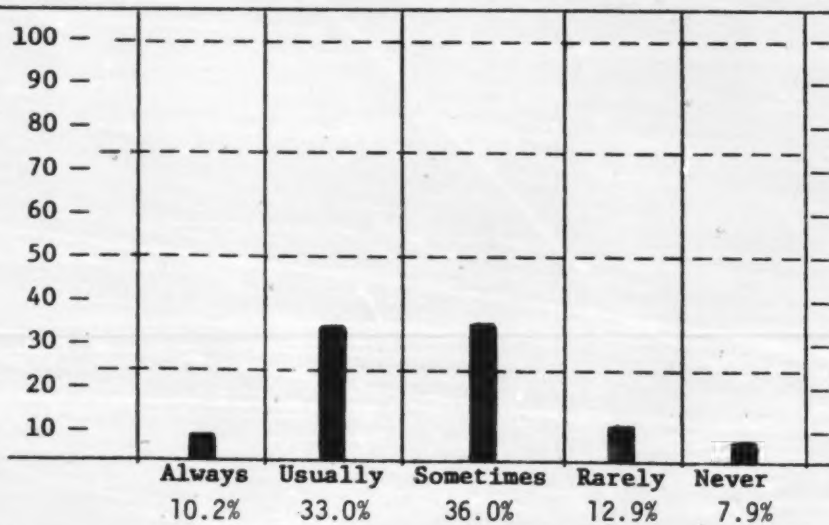


Table 20

Did you encourage your students to evaluate the films that you showed?

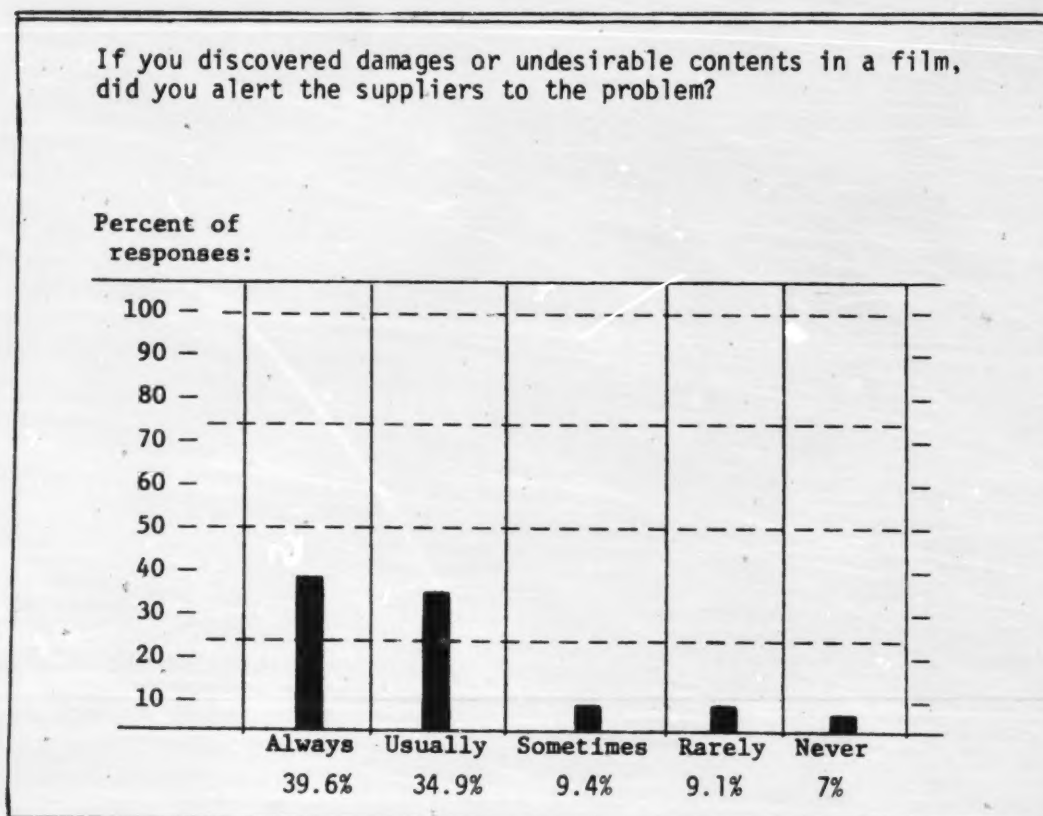
Percent of responses:



If a film is damaged, stereotyped, dated, or inaccurate, its effectiveness has been seriously impaired. The teacher should note this information in the film's evaluation and select a different instructional tool for the lesson the next time it is presented. In most cases, local distributors also appreciate receiving a copy of this critical evaluation when the film is returned. It helps them to evaluate their collection and to identify titles that need to be withdrawn or replaced. Unfortunately, up to 25% of the teachers in the survey did not follow through with this step. (Table 21)

(A list of questions that will help teachers to evaluate films is located on page 15.)

Table 21



In summary, various studies cited in this report have indicated an increased efficiency for the instructional film when it is properly used by the classroom teacher. The factors most often stressed in the research on effective film utilization included proper selection, preparation, presentation, participation, and evaluation. For each film to achieve its ultimate instructional contribution, a teacher should observe the following principles:

1. Select a high-quality film that makes a meaningful, timely contribution to the unit and that is suitable to the maturity of the audience.
2. Preview the film if time allows, and prepare a pretest, study guide, and/or introduction that will identify the purpose and establish the important points to be learned.
3. Present the film to the class, allowing time to stop for discussion or to repeat sections that need to be emphasized or clarified. Eliminate distractions that might affect the presentation.
4. Participate actively with the students during and after the presentation. Plan follow-up activities to extend the instructional process.
5. Evaluate the film and its effectiveness. Keep a record for future use and add to it each time the film is used.

Additional time and effort is required for these five steps, but completing each step is important. Properly done, they permit a teacher to obtain the maximum educational gain from films.

APPENDIX

NAME _____

SCHOOL DISTRICT _____

BUILDING _____

1. Circle the grade(s) that you taught last year:
K 1 2 3 4 5 6 7 8 9 10 11 12

2. Check the subjects that you taught last year:

- _____ reading
- _____ language arts
- _____ social studies
- _____ math
- _____ science
- _____ fine arts
- _____ vocational arts
- _____ physical education
- _____ health education
- _____ foreign language
- _____ other (specify) _____

3. Check the subjects for which you used film last year:

- _____ reading
- _____ language arts
- _____ social studies
- _____ math
- _____ science
- _____ fine arts
- _____ vocational arts
- _____ physical education
- _____ health education
- _____ foreign language
- _____ other (specify) _____

4. Estimate the total number of films you used last year (from any source): _____

5. What was your intention when you ordered films? Check the responses that most accurately apply to you:

- _____ to reward behavior
- _____ to influence conduct
- _____ to provoke thought
- _____ to foster ideas
- _____ to foster values
- _____ to impart information
- _____ to illustrate or demonstrate

Please circle the most accurate response for each question about your use of films last year:

A=Always
U=Usually
S=Sometimes
R=Rarely
N=Never

- A U S R N 6. Did you preview films before you used them?
- A U S R N 7. Did you introduce films to the class before you showed them?
- A U S R N 8. Did you discuss the films after you showed them?
- A U S R N 9. Did you stop and discuss a film while showing it?
- A U S R N 10. Did you show only a portion of a film?
- A U S R N 11. Did you show films more than once to the whole class?
- A U S R N 12. Did you show films without the sound?
- A U S R N 13. Did you show films to a small group or to an individual rather than to the whole class?
- A U S R N 14. Did you arrange for an optional repeat showing of films for your students?
- A U S R N 15. Did your films arrive during the time requested?
- A U S R N 16. Did you return films without using them?
- A U S R N 17. Did you evaluate the effectiveness for your own future use?
- A U S R N 18. Did you keep a record of the films that you used with comments and/or order information?
- A U S R N 19. Did you recommend that other teachers in your building use or not use films that you ordered?
- A U S R N 20. If you discovered damages or undesirable contents in a film, did you alert the suppliers to the problem?
- A U S R N 21. Did you encourage your students to evaluate the films that you showed?

OPTIONAL COMMENTS:

Please use this space or the back of this sheet to make comments about this questionnaire, to list problems that you encountered with films, or to make suggestions about improving film use in classrooms.

Please return by December 7 to JoEllen Johnson.



(Fold here and return to the AEA by van mail.)



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